



**sydney symphony orchestra**

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

# Verdi's Requiem

2018



MEET THE MUSIC

**THU 21 JUN, 6.30PM**

GREAT CLASSICS

**SAT 23 JUN, 2PM**

MONDAYS @ 7

**MON 25 JUN, 7PM**



Principal Partner



CLASSICAL



**A Night at the Speakeasy**

*Rhapsody in Blue*

Featuring...

**GERSHWIN** Rhapsody in Blue with the overture to *Girl Crazy*, *Swanee* and riotous hits from the 1920s as well as guest cabaret acts!

**Guy Noble** conductor and host

**George Gershwin** piano roll and special guests **Ali McGregor** and **Imogen Kelly**

**Fri 29 Jun, 8pm**  
**Sat 30 Jun, 8pm**  
Sydney Opera House



**Simon Trpčeski in Recital**

**GRIEG** From Holberg's Time (Holberg Suite)  
**MENDELSSOHN** Songs without Words: Selection  
**RIMSKY-KORSAKOV** trans. Gilson Scheherazade  
**Simon Trpčeski** piano

International Pianists in Recital  
Presented by  
Theme & Variations  
Piano Services  
**Mon 2 Jul, 7pm**  
City Recital Hall



**Spirit Realms – Sacred and Profane**

*Hough plays Rachmaninoff*

**EDWARDS** Earth Spirit Songs – Symphony No.2  
**\*RACHMANINOFF** Rhapsody on a Theme of Paganini  
**\*MENDELSSOHN** Symphony No.5, Reformation

**Julian Kuerti** conductor  
**Celeste Lazarenko** soprano  
**Stephen Hough** piano

Meet the Music  
**Wed 4 Jul, 6.30pm**  
Thursday Afternoon Symphony  
**Thu 5 Jul, 1.30pm**  
Tea & Symphony  
**Fri 6 Jul, 11am\***  
Sydney Opera House



**Mozart's Horn Concerto No.3 & Linz Symphony**

**SCHUBERT** Overture in B flat  
**MOZART** Horn Concerto No.3, K447  
**MOZART** Symphony No.36 (Linz)

**Andrew Haveron** violin-director  
**Ben Jacks** horn

**Thu 12 Jul, 7pm**  
City Recital Hall



**Pictures at an Exhibition**

**RIMSKY-KORSAKOV** Russian Easter Festival Overture  
**HIGDON** Violin Concerto **AUSTRALIAN PREMIERE**  
**MUSSORGSKY** orch. **Ravel** Pictures at an Exhibition

**Giancarlo Guerrero** conductor  
**Benjamin Beilman** violin

APT Master Series  
**Wed 18 Jul, 8pm**  
**Fri 20 Jul, 8pm**  
**Sat 21 Jul, 8pm**  
Sydney Opera House

SSO PRESENTS



**Funny Girl: The Musical in Concert**

The bright lights of Broadway will shine on the Opera House when SSO presents the hit musical *Funny Girl* in concert. Featuring Natalie Bassingthwaight, Dami Im, Maggie McKenna, Caroline O'Connor, Megan Washington - among others - who will each night share the iconic role of Fanny Brice on stage.

Produced for the Broadway stage by Ray Stark. New York production supervised by Jerome Robbins. Original production directed by Garson Kann.

**Thu 12 Jul, 8pm**  
**Fri 13 Jul, 8pm**  
**Sat 14 Jul, 2pm**  
Sydney Opera House

**sydneyssymphony.com**  
8215 4600 Mon–Fri 9am–5pm

**sydneyoperahouse.com**  
9250 7777  
Mon–Sat 9am–8.30pm Sun 10am–6pm

**cityrecitalhall.com**  
8256 2222  
Mon–Fri 9am–5pm





## Taking the Music Everywhere

**The Sydney Symphony Orchestra leads the international Make Music Day festivities with a global livestream of Verdi's Requiem**

Giuseppe Verdi, composer of the most awesome Requiem ever written, made a surprising request for his own funeral: he wanted no music. But he didn't count on the affection of his fellow Italians, who took to the streets of Milan in their thousands and raised their voices in song.

In 1982 the idea of people taking to the streets and making music was the inspiration behind the French Fête de la Musique, an all-day music festival held on the day of the solstice. By a play on words (*Faites de la musique*) it is known as Make Music Day in English-speaking countries and this year, for the first time, Australia is joining the party!

Leading the way in what has become a global celebration of music, the Sydney Symphony

Orchestra's performance of Verdi's Requiem on Thursday 21 June will be streamed live from the Sydney Opera House to audiences all around the world.

In local partnered events, the concert livestream will be broadcast in public libraries and regional conservatoriums throughout New South Wales – reaching communities from Armidale to Wagga Wagga – and a free screening will be hosted at Sydney Olympic Park.

So if you're here in the Concert Hall on Thursday night, you'll be sharing the thrilling and spectacular experience of Verdi's Requiem with thousands of music lovers from 120 different countries – realising the Make Music vision of 'the music everywhere'.

### JOINING IN

Watch online: [watch.sydneyorchestra.com](http://watch.sydneyorchestra.com) – Thu 21 June at 6.30pm AEST and for 24 hours  
Listen: ABC Classic FM radio or [abc.net.au/classic](http://abc.net.au/classic)  
Learn more: [makemusicaustralia.org.au](http://makemusicaustralia.org.au)

**Facebook:** [sydneyorchestra](https://www.facebook.com/sydneyorchestra) | **Twitter:** [sydsymph](https://twitter.com/sydsymph)  
**Instagram:** [sydneyorchestra](https://www.instagram.com/sydneyorchestra)  
Follow and share: [#MakeMusicDay](https://twitter.com/MakeMusicDay)  
[#SSOVerdiLive](https://twitter.com/SSOVerdiLive) [#SydneySymphonyOrchestra](https://twitter.com/SydneySymphonyOrchestra)

Verdi's Requiem livestream supported by



ABC Classic FM



OPTUS



**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**MEET THE MUSIC**

THURSDAY 21 JUNE, 6.30PM

**GREAT CLASSICS**

SATURDAY 23 JUNE, 2PM

**MONDAYS @ 7**

MONDAY 25 JUNE, 7PM

.....  
SYDNEY OPERA HOUSE CONCERT HALL

**Verdi's  
Requiem**

**Oleg Caetani** *conductor*

**Angel Blue** *soprano*

**Catherine Carby** *mezzo-soprano*

**Diego Torre** *tenor*

**Jérôme Varnier** *bass*

**Sydney Philharmonia Choirs**

**GIUSEPPE VERDI (1813–1901)**

**Messa da requiem (Requiem Mass)**

*Requiem [Introit and Kyrie]*

*Dies irae [Sequence]*

*Offertory*

*Sanctus*

*Agnus Dei*

*Lux aeterna*

*Libera me*

[Texts and translations begin on page 11]

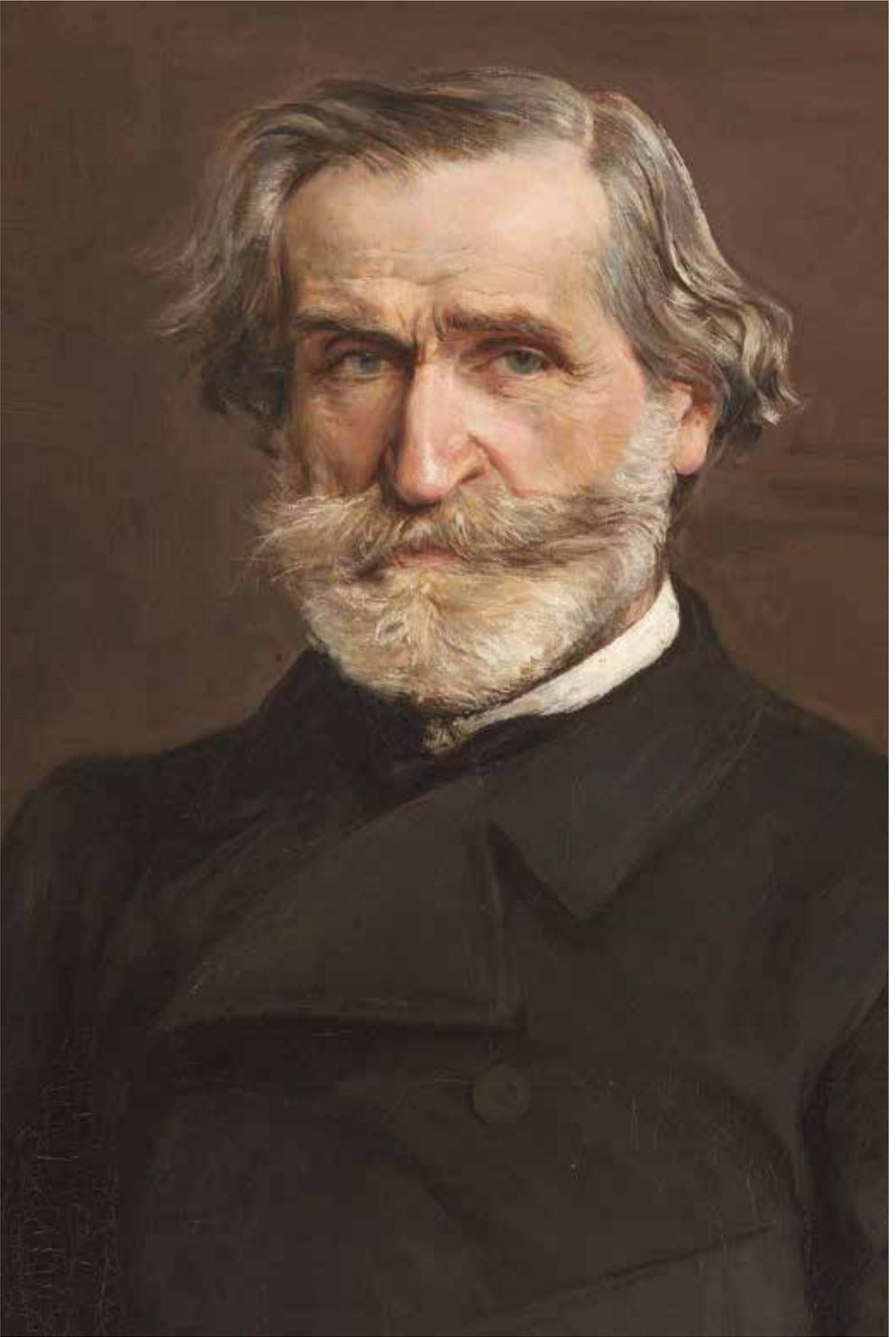


Thursday's performance will be broadcast live across Australia by ABC Classic FM, with a repeat broadcast on Sunday 24 June at 2pm.

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As part of Make Music Day, Thursday's performance will also be livestreamed at [watch.sydneyphilharmonia.com](http://watch.sydneyphilharmonia.com) [Available for 24 hours after the concert.]

.....  
Pre-concert talk by Zoltán Szabó in the Northern Foyer 45 minutes before each performance. Visit [sydneyphilharmonia.com/speaker-bios](http://sydneyphilharmonia.com/speaker-bios)

.....  
The Requiem will be performed without interval and the concert will conclude at approximately 8pm (Thu), 3.30pm (Sat), 8.30pm (Mon).



Portrait of Verdi in 1886 by Giovanni Boldini

# ABOUT THE MUSIC

## Giuseppe Verdi

### Messa da requiem (Requiem Mass)

*Requiem [Introit and Kyrie]*

*Dies irae [Sequence]*

*Offertory*

*Sanctus*

*Agnus Dei*

*Lux aeterna*

*Libera me*

**Angel Blue** *soprano*

**Catherine Carby** *mezzo-soprano*

**Diego Torre** *tenor*

**Jérôme Varnier** *bass*

**Sydney Philharmonia Choirs**

The Requiem is the solemn mass for the dead, heard in Roman Catholic churches in commemoration of the faithful departed, at funeral services, and on the anniversaries of the deaths of particular persons. It takes its name from the opening words of the Introit, 'Grant them eternal rest, O Lord.' The predominant tone of the texts added in the Requiem to the Ordinary of the mass is solemn and meditative, prayerful and visionary, as befits the subject of death and eternal life. But in the Sequence, the stanzas of the mediæval poem *Dies irae* (Day of Wrath), there is a picturesque and dramatic vision, the literary counterpart of the 'Doom' paintings which were hung in the churches to remind the congregation of the Day of Judgement. This part of the mass offers a composer wonderful opportunities for dramatic musical setting. Musical treatments of the Requiem have ranged from those which stress the sombre and contemplative, to the dramatic and representational. (Victoria and Fauré provide examples of the former, with Fauré omitting the *Dies irae* altogether; Berlioz of the latter.) Verdi's Requiem encompasses both aspects, but the dramatic predominates, and the *Dies irae* is the core of his work.

### Verdi and the Church

But why did Verdi write a Requiem at all? By 1874 he was a world-famous opera composer, fresh from writing *Aida*, with masterpieces such as *Rigoletto*, *Il trovatore* and *La traviata* behind him. He had written nothing for the church since his earliest youth. Furthermore, Verdi's attitude to the Church and indeed to the Christian religion made him an unlikely composer of church music. He was strongly anti-clerical, an attitude he shared with many fellow Italian nationalists during the struggles of the

## Keynotes

### VERDI

*Born Le Roncole, Italy, 1813*

*Died Milan, 1901*

Verdi was Italy's leading opera composer in the second half of the 19th century. When he composed his Requiem in 1874 he was already world-famous for operas such as *Rigoletto*, *Il trovatore* and *Aida*. Verdi as man and musician became a symbol of Italy's struggle for national independence, and the Chorus of Hebrew Slaves ('Va, pensiero') from his opera *Nabucco* became a virtual national anthem. Following the Europe-wide success of his Requiem, Verdi seemed to have retired from composing. But he surprised the world, after many years, with two Shakespeare operas: *Otello*, then *Falstaff*, premiered when he was 80.

### REQUIEM

Verdi's Requiem sets to music the Latin words of the Mass for the Dead; the title is the first word of the prayer 'Rest eternal grant them. O Lord.' Verdi intended the work for the concert hall, rather than the church, and his music for this Mass is often dramatic, like opera. The vision of the day of judgment (*Dies irae*) is memorably vivid, but many other parts of this Requiem are prayerful, and the range of emotions befits the contemplation of death. Through this music, Verdi identifies with the experience of all mankind. Soloists, chorus, orchestra and audience are swept up in a musical masterpiece.

*risorgimento* against Austrian occupation and domination of Italy. The church by and large supported the status quo. In Verdi's personal case these feelings of hostility to the priesthood and its social and political role were reinforced by memories of the hard grind of his boyhood employment as a church organist and by the local clergy's disapproval of his de facto relationship with

## Unfettered vision

Composing and producing for opera is one long process of compromise. The limitations of the orchestra, or the singers, or the stage, or the technology, the librettist, the censor or the management all played a part in Verdi's time. In the Requiem, none of these limitations obtained. It was performed in Milan Cathedral, all costs covered by the city of Milan. Verdi conducted himself, with his own choice of soloists and a thoroughly well-drilled chorus, and there were no tawdry sets, costumes or lighting to limit the scope of his vision.

AE

**TEATRO ALLA SCALA**  
 LUNEDÌ 25 MAGGIO 1874, alle ore 9 pomerid.  
 SI ESEGUIRÀ LA  
**MESSA DA REQUIEM**  
 SCRITTA DA  
**GIUSEPPE VERDI**  
 per l'anniversario della morte di  
**ALESSANDRO MANZONI**  
 La metà degli utili essendo destinata al Municipio  
 del fondo delle Onoranze a Manzoni  
 l'Autore dirigerà questa esecuzione

**ESECUTORI**  
 TERESA STOLZ - MARIA WALDMANN - GIUS. CAPPONI - ORMONDO MAINI  
 110 Professori d'Orchestra - 120 Cantori

**PREZZI DEI BIGLIETTI**  
 Parterre d'Opera L. 5 - 1<sup>a</sup> Loggia L. 3 - 2<sup>a</sup> Loggia L. 2 - 3<sup>a</sup> Loggia L. 1 - 4<sup>a</sup> Loggia L. 0,50  
 Gallerie L. 0,25 - 5<sup>a</sup> Loggia L. 0,10 - 6<sup>a</sup> Loggia L. 0,05 - 7<sup>a</sup> Loggia L. 0,025 - 8<sup>a</sup> Loggia L. 0,0125

Poster for the second performance of Verdi's Requiem, in the Teatro alla Scala Milan on Monday 25 May 1874. (The premiere had taken place three days earlier in Milan's San Marco church.) 'Composed for the anniversary of the death of Alessandro Manzoni.' The soloists were Teresa Stolz, Maria Waldmann, Giuseppe Capponi and Ormondo Maini, and Verdi himself conducted a specially assembled orchestra of 110 musicians and choir of 120 voices.

Giuseppina Strepponi (whom he eventually married, in 1859). Verdi's belief, such as it was, seems to have been far from orthodox, to the exasperation of Giuseppina, who wrote at the time of the Requiem:

*The brigand permits himself to be, I won't say an atheist, but certainly very little of a believer, and that with an obstinacy and calm that make one want to beat him.*

The patent sincerity and deep feeling of the Requiem suggest that Verdi was one of those artists who can empathise fully with the religious emotions and aspirations of his fellow men, without sharing their belief in the Church's teachings. He was not alone in this among great composers who have set the Requiem text. Mozart was an anti-clerical Catholic Freemason, Berlioz an unbeliever, Brahms a pessimist deprived of Christian hope, Fauré another non-believer closer to Stoic ideals of resignation than to Christian conviction. All these men were inspired to music of deep feeling and beauty by contemplation of Christian texts about death. None of them, perhaps, achieved such universality of expression in setting the Requiem as did Verdi.

## Verdi and Manzoni

The main reason why Verdi's spirit was so deeply moved in composing the Requiem is to be sought in his reaction to the death of Alessandro Manzoni on 22 May 1873. Manzoni, the author of the vast historical novel *I promessi sposi* (The Betrothed),



## No spoilers

The fact that the Requiem text was a familiar one was clearly not lost on Verdi. As opposed to the suspense of the theatre, in a formal genre like a requiem the audience knew what would ritually 'happen next'. All his efforts could be devoted to emotional impact in the moment rather than being restrained by a need to pace a drama. Indeed, development as such is almost entirely absent from Verdi's Requiem. It moves in blocks of timelessness, cataclysm and rapture, each circulating around the other.

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## Experiencing the universal

Verdi's genius in this piece is to make each soloist, and indeed the choir, not characters out of an opera, but representatives of humanity. And he instinctively drew upon the profoundest and most unshakeable human emotions for them to experience: awe, panic, adoration, despair, hope. It is all latent in the Requiem text, but only Verdi draws an audience into a coherent individual experience of the universal. Only Verdi can lead us to understand the human circumstance in the face of divine judgement.

AE

◀ Portrait of Alessandro Manzoni (1841) by Francesco Hayez.

was Italy's greatest writer of the *risorgimento*. On Manzoni's death, Verdi wrote: 'Now all is over, and with him ends the purest, holiest title to our fame.' Verdi vowed at Manzoni's graveside to commemorate his hero in a great musical work, and wrote to the mayor of Milan offering to compose a Requiem Mass for the anniversary of Manzoni's death. He was as good as his word, and the Requiem was first performed in the Church of San Marco in Milan on 22 May 1874.

In composing it, Verdi reworked the *Libera me* which was his contribution to the project, mooted in 1869, for a Requiem Mass by leading Italian composers to commemorate the death of Rossini. Verdi considered Manzoni and Rossini the two glories of Italy. The Rossini project was completed but never performed, but, in memory of Manzoni, 'the only great Italian left after Rossini', Verdi gloriously fulfilled what he had begun.

## The Music of the Requiem

The language of the theatre was Verdi's musical idiom. In the Requiem, he uses its resources to the full, not to express the dramatic opposition of conflicting characters as in an opera, but adapted, to convey the unity of spirit in prayer. The melodic richness, the dramatic surprises and contrasts are there, but it is also remarkable how much Verdi had assimilated the lessons of the church music of the past. His choral writing, in particular, has a variety and ease beyond what his operatic choruses would lead one to expect, and the melody, which reminds us of Verdi's operas, also at times shows signs of an inspired blending with church plainsong.

Much of the controversy surrounding Verdi's Requiem, especially in Northern European countries (and their cultural offshoots), is about whether Verdi's style is appropriate for a religious work: is it too theatrical, too operatic? The gibe 'Verdi's greatest opera' encapsulates this reaction, more common from fastidious music critics than from the general public, who from the start have flocked to hear the work whenever it is given.

Since this Requiem was non-liturgical in intent, the controversy seems pointless, and Verdi's wife Giuseppina has said the last word:

*They talk a lot about the more or less religious spirit of Mozart, Cherubini and others. I say that a man like Verdi must write like Verdi, that is, according to his own way of feeling and interpreting his text. The religious spirit and way it is given expression must bear the stamp of its period and its author's personality. I would deny the authorship of a Mass by Verdi that was modelled upon the manner of A, B or C.*

## Manzoni – a great name gone from the world

**When Rossini had died Verdi had written to his friend Clara Maffei: 'A great name has gone from the world!...When the other one who is still alive is taken from us, what will remain!' The 'other one' was Alessandro Manzoni, who spent all his long life devoted to realising a single, unified Italian state true to the ideals which had made the Italian peninsula such a crucial part of European culture. His magnum opus, the novel *I promessi sposi* (The Betrothed), defined the standard of the modern Italian language, and his unimpeachable moral integrity made him a leading voice in the efforts to unite and reform Italy. His death in 1873, like Rossini's, gave Verdi an occasion to reflect upon a life which he had admired.**

AE

## No.1 Requiem [Introit and Kyrie]

<i>Requiem aeternam dona eis Domine:</i>	Grant them eternal rest, O Lord,
<i>et lux perpetua luceat eis.</i>	and let everlasting light shine upon them.
<i>Te decet hymnus, Deus, in Sion,</i>	To thee, O God, praise is meet in Zion,
<i>et tibi reddetur votum in Jerusalem:</i>	and prayer shall go up to thee in Jerusalem.
<i>exaudi orationem meam,</i>	Give ear to my supplication,
<i>ad te omnis caro veniet.</i>	unto thee shall all flesh come.
<i>Kyrie eleison,</i>	Lord, have mercy upon us.
<i>Christe eleison,</i>	Christ, have mercy upon us.
<i>Kyrie eleison.</i>	Lord, have mercy upon us.

The Requiem begins with muted cellos playing alone: a descending phrase answered by the voices 'as if somebody were leaning over a crypt from which could be heard whispered voices asking for rest'. The melodic material is carried by the strings, while the chorus declaims in a monotone. *Te decet hymnus* is a forthright unaccompanied chant for chorus. The moment when each of the solo voices in turn takes up the *Kyrie* must surely be one of the greatest moments in all Verdi.

## No.2 Dies irae [Sequence]

<i>Dies irae, dies illa</i>	The day of wrath, that day
<i>Solvat saeculum in favilla,</i>	shall dissolve the world in ashes,
<i>Teste David cum Sibylla.</i>	as witnesseth David and the Sibyl.
<i>Quantus tremor est futurus,</i>	What trembling shall there be
<i>Quando Judex est venturus,</i>	when the Judge shall come
<i>Cuncta stricte discussurus!</i>	who shall thresh out all thoroughly!

Startling, powerful and appropriately naive, Verdi's musical portrayal of these words could hardly be more vivid. The chromatic downward rushes of the strings repeatedly express the collapse and dissolution of the world. Then mankind trembles, sotto voce, in broken rhythms. This section returns more than once later in the Sequence as a reminder of the Day of Judgement and to knit the long movement together.

<i>Tuba mirum spargens sonum</i>	The trumpet, scattering a wondrous sound
<i>Per sepulcra regionum,</i>	through the tombs of all lands,
<i>Coget omnes ante thronum.</i>	shall drive all unto the Throne.

Verdi's use of trumpets, near and far, sounding the Last Trumpet is primarily a musical rather than a pictorial effect – the distant answering trumpets heighten the tension and vary the sound of this excitingly cumulative passage.

<i>Mors stupebit et natura</i>	Death and nature shall be astounded
<i>Cum resurget creatura,</i>	when creation shall rise again
<i>Judicanti responsura.</i>	to answer the Judge.

Note the telling use, in this bass solo, of bass drum with cords slackened, and pizzicato (plucked) double bass.

<i>Liber scriptus proferetur,</i>	A written book shall be brought forth
<i>In quo totum continetur,</i>	in which shall be contained all
<i>Unde mundus judicetur.</i>	for which the world shall be judged.
<i>(Dies irae.)</i>	(The day of wrath.)
<i>Judex ergo cum sedebit,</i>	And therefore when the Judge shall sit,
<i>Quidquid latet apparebit,</i>	whatsoever is hidden shall be manifest:
<i>Nil inultum remanebit.</i>	and nothing shall remain unavenged.

After this section for mezzo-soprano solo, the orchestra flares up and the chorus bursts out with the latter portion of the opening *Dies irae*. This segues into a trio (Quid sum...) with solo bassoon providing a flowing bass.

<i>Dies irae, dies illa...</i>	The day of wrath, that day...
<i>Quid sum miser tunc dicturus,</i>	What shall I say in my misery?
<i>Quem patronum rogaturus,</i>	Whom shall I ask to be my advocate,
<i>Cum vix justus sit securus?</i>	when scarcely the righteous may be without fear?
<i>Rex tremendae majestatis,</i>	King of awful majesty,
<i>Qui salvandos salvas gratis,</i>	who freely saves the redeemed:
<i>Salva me, fons pietatis.</i>	save me, O Fount of Pity.

After the thundering address to the Deity, each of the soloists in turn sings the fervent phrase *Salva me, fons pietatis*, and this is built to an emotional climax.

<i>Recordare, Jesu pie,</i>	Remember, merciful Jesus,
<i>Quod sum causa tuae viae</i>	that I am the reason for thy journey,
<i>Ne me perdas illa die.</i>	do not destroy me on that day.
<i>Quaerens me, sedisti lassus,</i>	Seeking me didst thou sit weary,
<i>Redemisti crucem passus:</i>	thou didst redeem me, suffering the Cross:
<i>Tantus labor non sit cassus.</i>	let not such labour have been in vain.
<i>Juste Judex ultionis,</i>	O just Judge of Vengeance,
<i>Donum fac remissionis</i>	give the gift of redemption
<i>Ante diem rationis.</i>	before the day of reckoning.

In this duet for soprano and mezzo-soprano, the rhythmic figure in the woodwind echoes the *Salva me* of the preceding movement.

<i>Ingemisco tamquam reus:</i>	I groan as one guilty;
<i>Culpa rubet vultus meus:</i>	my face blushes at my sin.
<i>Supplicanti parce Deus.</i>	Spare the supplicant, O God.

An almost recitative-like passage for tenor solo, leading to a lyrical movement:

<i>Qui Mariam absolvisti,</i>	Thou who didst absolve Mary
<i>Et latronem exaudisti,</i>	and hear the prayer of the thief,
<i>Mihi quoque spem dedisti.</i>	hast given me hope too.
<i>Preces meae non sunt dignae,</i>	My prayers are not worthy,
<i>Sed tu bonus fac benigne,</i>	but thou, who art good, show mercy,
<i>Ne perenni cremer igne.</i>	lest I burn in everlasting fire.
<i>Inter oves locum praesta</i>	Give me a place among the sheep,
<i>Et ab haedis me sequestra,</i>	and separate me from the goats,
<i>Statuens in parte dextra.</i>	setting me on the right hand.

The solo oboe in this tenor solo suggests a pastoral atmosphere.

<i>Confutatis maledictis,</i>	When the damned are confounded
<i>Flammis acerbis addictis,</i>	and consigned to sharp flames,
<i>Voca me cum benedictis.</i>	call me with the blessed.
<i>Oro supplex et acclinis,</i>	I pray, kneeling in supplication,
<i>Cor contritum quasi cinis,</i>	heart as contrite as ashes,
<i>Gere curam mei finis.</i>	take thou my ending into thy care.
<i>Dies irae, dies illa...</i>	The day of wrath, that day...

The stress in this bass solo is firmly on the prayer and self-abasement of the third and fourth lines. The voice seems to be closing in E minor but Verdi resolves the chord in G minor (the key of the *Dies irae* as a whole) and the opening outburst is resumed, dying away into B flat minor, a 'dark' key.

<i>Lacrimosa dies illa,</i>	That day is one of weeping
<i>Qua resurget ex favilla,</i>	on which shall rise again from the ashes
<i>Judicandus homo reus.</i>	the guilty man, to be judged.
<i>Huic ergo parce Deus.</i>	Therefore spare this one, O God.
<i>Pie Jesu Domine,</i>	Merciful Lord Jesus:
<i>Dona eis requiem. Amen.</i>	Grant them rest. Amen.

The *Lacrimosa* is set to a wonderful slowly swinging melody. The *Amen* comes with a subtle and unexpected surprise: a chord of G major is imposed on the gloomy B flat minor tonality 'like sunlight suddenly gleaming through a tearful sky'.

### No.3 Offertory

*Domine Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum  
de poenis inferni,  
et de profundo lacu:  
libera eas de ore Leonis,  
ne absorbeat eas Tartarus,  
ne cadant in obscurum:  
sed signifer sanctus Michael  
repraesentet eas in lucem sanctam.  
Quam olim Abrahae promisisti  
et semini ejus.*

*Hostias et preces tibi, Domine,  
laudis offerimus:  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
fac eas, Domine,  
de morte transire ad vitam.*

O Lord Jesus Christ, King of glory,  
deliver the souls of all the departed  
faithful  
from the torments of Hell,  
and from the deep pit;  
deliver them from the mouth of the lion;  
that Hell may not swallow them up,  
and that they may not fall into darkness.  
But may the holy standard-bearer Michael  
bring them into the holy light;  
which thou didst promise of old to Abraham  
and his seed.  
We offer unto thee, O Lord,  
sacrifices and prayers of praise;  
do thou receive them on behalf of those souls  
whom we commemorate this day.  
Make them, O Lord,  
to cross over from death to life.

Two points to note especially in this movement for the quartet of soloists: the great moment of the appearance of the Archangel Michael, bearer of light, in a long-held soprano note, and Verdi's unconventional treatment of *Quam olim Abrahae*, which is usually set as a fugue.

### No.4 Sanctus

*Sanctus, sanctus, sanctus,  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine  
Domini.  
Hosanna in excelsis.*

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of thy glory.  
Hosanna in the highest.  
Blessed is he that cometh in the name  
of the Lord.  
Hosanna in the highest.

After some trumpet calls the chorus, divided into two choirs, sings the whole *Sanctus*, *Pleni*, *Benedictus* and *Hosanna* in one unbroken double fugue. This is perhaps the most unexpected part of Verdi's Requiem and his opera audiences must have been surprised to find him writing a fugue, albeit a joyous, dance-like one.

## No.5 Agnus Dei

<i>Agnus Dei,</i>	Lamb of God,
<i>qui tollis peccata mundi,</i>	that takest away the sins of the world:
<i>dona eis requiem;</i>	grant them rest.
<i>Agnus Dei,</i>	Lamb of God,
<i>qui tollis peccata mundi,</i>	that takest away the sins of the world:
<i>dona eis requiem.</i>	grant them rest.
<i>Agnus Dei,</i>	Lamb of God,
<i>qui tollis peccata mundi,</i>	that takest away the sins of the world:
<i>dona eis requiem sempiternam.</i>	grant them eternal rest.

The setting of the *Agnus Dei* is as original as that of the *Sanctus*. Soprano and mezzo-soprano sing unaccompanied, and an octave apart, the opening petition, which is repeated, still unharmonised, by choir and orchestra. The two soloists begin the second petition in the minor, to a harmonised accompaniment, the chorus repeating it – but in the major. The soloists' singing of the third petition (in which the same pattern is followed) is beautifully accompanied by three flutes.

## No.6 Lux aeterna

<i>Lux aeterna luceat eis, Domine,</i>	Let everlasting light shine on them,
<i>cum Sanctis tuis in aeternum,</i>	O Lord, with thy saints for ever:
<i>quia pius es.</i>	for thou art merciful.
<i>Requiem aeternam dona eis, Domine:</i>	Grant them eternal rest, O Lord,
<i>et lux perpetua luceat eis.</i>	and let everlasting light shine upon them
<i>Cum Sanctis tuis in aeternum,</i>	with thy saints for ever;
<i>quia pius es.</i>	for thou art merciful.

Verdi's range of invention and emotion is revealed in the variety of moods he is able to give to the prayer for eternal rest. *Lux aeterna* takes its tone from the words *quia pius es* – the mercy and loving kindness of God, and the vision of the bliss of the saints in heaven are conveyed in the easeful warmth of the trio and its delicate, often ethereal scoring. There are subtle reminders, too, of the sternness of the prayer for the dead.

## No.7 Libera me

*Libera me, Domine, de morte aeterna,  
in die illa tremenda:*

*quando coeli movendi sunt et terra.*

*Dum veneris judicare*

*saeculum per ignem.*

*Tremens factus sum ego*

*et timeo,*

*dum discussio venerit*

*atque ventura ira.*

*Quando coeli movendi sunt et terra.*

*Dies irae, dies illa,*

*calamitatis et miseriae,*

*dies magna et amara valde.*

*Requiem aeternam dona eis, Domine,*

*et lux perpetua luceat eis.*

Deliver me, O Lord, from eternal death

in that awful day

when heaven and earth shall be moved:

when thou shalt come to judge

the world by fire.

I am seized with trembling

and I fear the time

when the trial shall approach,

and the wrath to come;

when heaven and earth shall be moved.

A day of wrath, that day

of calamity and woe,

a great day and bitter indeed.

Rest eternal grant them, O Lord,

and may light perpetual shine upon them.



For his own funeral, on 30 January 1901, Verdi requested a modest ceremony, without flowers, music or singing ('Two priests, two candles and one cross will suffice'). But the following month, on 27 February, his coffin was taken to its final resting place in the new Casa di Riposo per Musicisti in Milan. In what amounted to a state funeral, more than 300,000 people took to the streets and as the procession left the cemetery, 'Va, pensiero' from *Nabucco* was sung by an 800-strong chorus conducted by Toscanini. At its destination it was greeted by the Miserere from *Il trovatore*. Photo by Guigoni and Bossi for *L'illustrazione Italiana*.

This is supposed to be the section Verdi had already composed for Rossini, but, as we shall see, there could be doubts. The *Libera me* brings back the dramatic note into the Requiem: declamatory phrases for the soprano and the irruption of *Dies irae*, with metrically different words and an even more impressive diminuendo than before. Then comes the most moving stroke of the work: the descending opening phrases of the *Introuit*, previously for orchestra alone, are given to the voices. The soprano soloist carries the melody, which is beautifully though subtly extended.

It seems difficult to believe that Verdi conceived this marvellous recapitulation, which seems to depend for its effect on having heard the whole work, before composing the rest. It seems more plausible to believe that he intended to use the *Libera me* he had composed for the Requiem to commemorate Rossini, but when he came to it, found it unsatisfactory and revised it to this great effect. The quick fugue which follows has been regretted by some critics, who wish the Requiem had ended with the soaring ending of the prayer. But the conclusion is very telling – the soprano re-entering in large phrases (an augmentation of the fugue theme) then the muttered, fearful prayer for deliverance, and the C major chord from the orchestra seeming to affirm that the prayer is granted.

DAVID GARRETT © 1997/2004

ADDITIONAL MATERIAL EXTRACTED FROM A NOTE BY ANTONY ERNST

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In addition to the vocal soloists and chorus, Verdi's Requiem calls for an orchestra of three flutes (one doubling piccolo), two oboes, two clarinets and four bassoons; four horns, eight trumpets (four of them offstage), three trombones and tuba; timpani and percussion; and strings.

The SSO was the first ABC orchestra to perform Verdi's Requiem, in 1936 – our first subscription season – under the direction of Malcolm Sargent. The soloists were Thea Philips, Dorothy Helmrich, Lionello Cecil and Raymond Beattie, with the ABC Chorus and Radio Choir. Our most recent performances were in 2013 with soloists Erin Wall, Olesya Petrova, John Daszak and Ain Anger with Sydney Philharmonia Choirs and the Tasmanian Symphony Orchestra Chorus, conducted by David Robertson.

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# MORE MUSIC

## LISTENING TO THE REQUIEM

Few conductors in modern times have been more closely identified with Verdi's Requiem than his countryman Arturo Toscanini. In his most famous live recording of the work, with his NBC Symphony Orchestra in New York in 1951, Toscanini can be heard shouting encouragement to his brass section during the tumultuous 'Tuba mirum'. [Mono sound]

REGIS CD RRC1372

The Requiem's finale, 'Libera me' was the musical centrepiece of Toscanini's memorial service in Milan's Duomo in 1957, an event that evidently struck another great conductor Lorin Maazel as worthy of commemoration in its own right. Maazel's 2007 DVD performance of the Requiem with his Symphonica Toscanini was recorded to mark the 50th anniversary of Toscanini's death. Recorded in Venice's Basilica San Marco, this great vocal and orchestral pageant features Norma Fantini (soprano), Anna Smirnova (mezzo-soprano), Francesco Meli (tenor) and Rafal Siwek (bass) fronting the Coro Del Maggio Musicale Fiorentino.

EUROARTS 2072434 (BLU-RAY)

For a recording with a more modern sound (and an Australian connection), look for the release in Decca's 'The Originals' collection with soloists Joan Sutherland, Marilyn Horne, Luciano Pavarotti and Martti Talvela, and Georg Solti conducting the Vienna Philharmonic and State Opera Chorus (1967).

DECCA 475 7735



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## FURTHER READING

For music readers, out-of-copyright vocal and full-orchestral scores of both the original 1874 Milan version of the Requiem, and Verdi's revised version for his London Royal Albert Hall performance in 1875, can be downloaded at the Petrucci Music Library ([imslp.org](http://imslp.org)). And for further commentary? David Rosen's excellent *Verdi: Requiem* (Cambridge University Press, 1995), in the Cambridge Music Handbook series, is the most detailed while still generally accessible study of this great work. Sample online via Google books before purchasing.

## Broadcast Diary

June–July



[abc.net.au/classic](http://abc.net.au/classic)

Friday 22 June, 1pm

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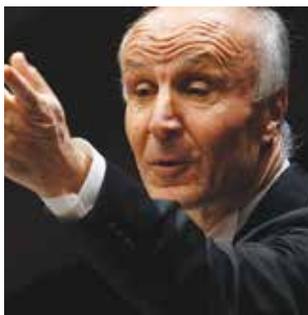
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# THE ARTISTS



## Oleg Caetani *conductor*

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Oleg Caetani, one of the great conductors of his generation, moves freely between opera and symphonic repertoire. He appears in major opera houses such as Teatro alla Scala, the Mariinsky, Royal Opera House Covent Garden and Théâtre des Champs-Élysées in Paris and conducts productions for San Francisco Opera, English National Opera, Oslo Opera and Maggio Musicale Fiorentino. He has conducted at the Vienna Musikverein, New York's Lincoln Centre, Tokyo's Suntory Hall and the Accademia di Santa Cecilia in Rome, and appeared with orchestras such as the Munich Philharmonic, Mozarteum Orchester, Svetlanov Symphony Orchestra, Yomiuri Orchestra, Montreal Symphony Orchestra and Staatskapelle Dresden. He has also worked with some of the great soloists of our time, including Martha Argerich, Sviatoslav Richter, Daniil Trifonov, Vadim Repin, Mischa Maisky, Gautier Capuçon, Viktoria Mullova and Emmanuel Pahud.

Oleg Caetani considers Nadia Boulanger to be the driving inspiration of his career. She discovered his talent, initiated him to music and gave him the philosophical approach to life, linked to Montaigne, that he still holds today.

He studied the Shostakovich symphonies with Kiril Kondrashin at the Moscow Conservatory, then graduated with Ilya Musin at the St Petersburg Conservatory. After winning the RAI Turin and Karajan competitions, he began his career at the Berlin State Opera as the assistant of Otmar Suitner.

Since 1999, he has enjoyed a close relationship with laVerdi Orchestra Milan and in 2019 they will celebrate a 20-year uninterrupted partnership that has included international touring, prize-winning recordings of the complete Shostakovich symphonies, a performance before Pope Benedict XVI in the Vatican, and a Schumann symphony cycle in Salzburg.

Between 2005 and 2009 he was Chief Conductor of the Melbourne Symphony Orchestra, making pioneering recordings of Tansman's symphonies that won three Diapasons d'Or. His recording of Gounod symphonies (including the first recording of fragments of the Third Symphony) also won a Diapason d'Or.

Forthcoming engagements include *Norma* at the White Nights festival in Saint Petersburg, Max Richter's *Wolf Works* at La Scala, and concerts with the London Philharmonic Orchestra, the Lucerne, Shenzhen and Tokyo Metropolitan symphony orchestras, Orchestre Philharmonique de Nice, and the Maggio Musicale Fiorentino Orchestra.

A regular visitor to Sydney, Oleg Caetani conducted the SSO most recently in 2016, in a program featuring Shostakovich's *Leningrad* Symphony.



JACK HILL

## Angel Blue *soprano*

---

American soprano Angel Blue has performed with the Berlin Philharmonic, London Philharmonic Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Munich Philharmonic, Israel Philharmonic, Metropolitan Opera, Vienna State Opera, Semperoper Dresden, Los Angeles Opera, Teatro alla Scala Milan, Seattle Opera, San Francisco Opera, Frankfurt Opera, and appeared at the Walt Disney Concert Hall, Theater an der Wien, Auditorio Nacional de Música, Seoul Arts Center and Edinburgh International Festival.

Her operatic roles include Violetta (*La Traviata*), Mimi and Musetta (*La Bohème*), Micaëla (*Carmen*), Helena (Britten's *A Midsummer Night's Dream*), Liù (*Turandot*), Countess Almaviva (*The Marriage of Figaro*), Giulietta and Antonia (*The Tales of Hoffmann*), Dido (*Dido and Aeneas*), Donna Elvira (*Don Giovanni*), and the title roles in *Lucia di Lammermoor* and Massenet's *Manon*. On the concert platform she sings Richard Strauss's *Four Last Songs*, Mahler's *Resurrection* Symphony, Peri in Schumann's *Das Paradies und die Peri* and Verdi's *Requiem*.

Forthcoming engagements include Musetta (*La Bohème*) for the Metropolitan Opera, Violetta for the Royal Opera House, and Mimi for Semperoper Dresden and Hamburg State Opera. This is her Sydney Symphony Orchestra debut.



## Catherine Carby *mezzo-soprano*

---

Catherine Carby has performed with all the Australian symphony orchestras, the NZSO and major opera companies including the Royal Opera, Scottish Opera, English National Opera, Opera Australia, West Australian Opera, Victoria State Opera and Opera Queensland.

For Opera Australia her roles include Octavian (*Der Rosenkavalier*), Carmen, Donna Elvira (*Don Giovanni*), Romeo (*I Capuleti e i Montecchi*), Hippolyta (*A Midsummer Night's Dream*), Orlofsky (*Die Fledermaus*), Baba the Turk (*The Rake's Progress*), Arsace (*Partenope*), Cornelia (*Giulio Cesare*), Ruggiero (*Alcina*), Suzuki (*Madama Butterfly*) and Auntie (*Peter Grimes*).

Recent engagements include Antonia's mother (*Tales of Hoffmann*) and Minerva (*Il Ritorno d'Ulisse*) for the Royal Opera; Nikona (*Giordano's Siberia*) for the Occitanie Montpellier Festival, *Iphigénie en Tauride*, Rodrigo (*Pia di Tolomei*), and Diana (*La Calisto*) and Cornelia (*Giulio Cesare*) for English Touring Opera; Brangäne (*Tristan und Isolde*) in Lisbon. Katharina Schrott (*Mayerling*) for the Royal Ballet and a recording of Nita in *The Mountebanks*.

Concert highlights include Haydn's *Mass in Time of War* (Orchestra of the Age of Enlightenment), *Elijah* (Hexham Festival), Beethoven Nine (Philharmonia, Royal Philharmonic and Ulster orchestras), Mozart's *Mass in C* (Polish Chamber Choir), Taverner's *Supernatural Songs* (City of London Sinfonia) and an opera gala with the Royal Northern Sinfonia.

Future engagements include *Fireworks* (a Rossini program for English Touring Opera), Elcia in *Mosè in Egitto* (Chelsea Opera Group), Siegrune in the Royal Opera *Ring* cycle and a return to the Royal Ballet for *Mayerling*.



## Diego Torre *tenor*

---

In 2017, Diego Torre sang Cavaradossi (*Tosca*), Pinkerton (*Madama Butterfly*) and Verdi's Requiem in Sydney and made his debut as Turridu (*Cavalleria rusticana*) and Canio (*Pagliacci*) for Opera Australia. He also sang Cavaradossi in Bologna. This year he sings Cavaradossi, Radames (*Aida*) and Edgardo (*Lucia di Lammermoor*) for Opera Australia, Canio for the Grand Théâtre de Genève, and Canio and Calaf (*Turandot*) in Torino.

In recent seasons he has sung Rodolfo (*Luisa Miller*), the title role in *Don Carlo*, Cavaradossi, Gabriele Adorno (*Simon Boccanegra*) and Rodolfo (*La Bohème*) for Opera Australia. Other appearances included Cavaradossi in China and Saarbrücken, Calaf in Oslo, and Corrado (*Il corsaro*) in Parma.

Born in Mexico City, Diego Torre was a Domingo-Thornton Young Artist at Los Angeles Opera, where he made his company debut as Don José in performances of *Carmen*. Other engagements have included Messenger in *Aida* and Federico in *Stiffelio* at the Metropolitan Opera New York, Masaniello in *La Muette de Portici* for Dessau Opera, Edgardo for Savonlinna Opera Festival Finland, Rodolfo in Oslo and Darmstadt, Gustavus (*A Masked Ball*) and the Duke (*Rigoletto*) for Opera Australia, Gabriele Adorno in Parma, Forresto (*Attila*) for San Francisco Opera, and Cavaradossi in Florida, Karlsruhe, Boston and Finland.



JULIEN BENHAMOU

## Jérôme Varnier *bass*

---

After studying at the École d'Art lyrique at Opéra de Paris, Jérôme Varnier made his debut as Sarastro (*The Magic Flute*) at Opéra de Lyon, where he was an ensemble member (1995–2000).

Since then, he has sung more than 70 roles, including Seneca (*L'Incoronazione di Poppea*) in Bordeaux, Marcel (*Les Huguenots*) at Brussels la Monnaie and Nice, Cardinal Brogni (*La Juive*) at Opéra du Rhin, Friar Laurence (*Roméo et Juliette*), Banquo (*Macbeth*), Ramfis (*Aida*), Colline (*La Bohème*) in Bordeaux, Arkel (*Pelléas et Mélisande*) at la Monnaie and Lyon Opera. He has also sung on the stages of the Toulouse Théâtre du Capitole, Opéra de Paris, Theater an der Wien, Dutch National Opera and Teatro alla Scala Milan, as well as for Festival d'Aix en Provence and Festival Radio France et Montpellier.

More recently, he performed his first Méphistophèles in Gounod's *Faust* in Avignon, Stravinsky's *Renard* in Paris with Ensemble Intercontemporain, and Arkel (*Pelléas et Mélisande*) at Bordeaux and Théâtre des Champs-Élysées, a role he will perform in Kanazawa and Tokyo. Forthcoming engagements also include Melchthal (*Guillaume Tell*) at Theater an der Wien, The Ghost (*Hamlet*) at the Paris Opéra Comique, Sarastro in Tours, a concert version of *L'Orfeo* at the Théâtre des Champs-Élysées, and *Jeanne d'Arc au Bûcher* at La Monnaie.

Jérôme Varnier made his SSO debut in 2017, singing Arkel in *Pelléas et Mélisande*.

# THE CHOIR

## Sydney Philharmonia Choirs

PHOTO: KEITH SAUNDERS



Sydney Philharmonia Choirs presents the art of choral singing at the highest standard and develops the talents of those with a passion for singing. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Brett Weymark, Sydney Philharmonia Choirs comprises four choirs performing repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002 it was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs perform in the SSO's subscription series every year, with recent highlights including *Pelléas et Mélisande*, Mahler Three, Beethoven's Mass in C and a Bernstein program, and appear in the annual Last Night of the Proms. Collaborations in 2018 include Dean's *Last Days of Socrates* and Beethoven Nine. Highlights of Sydney Philharmonia Choir's own 2018 concert series include Bernstein's *Candide* (29, 30 September) and Carols at the House.

[www.sydneyphilharmonia.com.au](http://www.sydneyphilharmonia.com.au)



PHOTO: ROLAND KAY-SMITH

### **BRETT WEYMARK** *Music Director*

Brett Weymark is one of the foremost choral conductors in Australia. He studied singing at Sydney University and conducting at the Sydney Conservatorium as well as in England, Europe and America. Since becoming Music Director in 2003, he has conducted Sydney Philharmonia Choirs in performances nationally and internationally, as well as the SSO and numerous Australian orchestras. He has also prepared choruses for notable conductors as Charles Mackerras, Zubin Mehta and Simon Rattle, and under his direction, the choir won a 2010 Helpmann Award and was nominated for a 2010 Limelight Award. He has premiered works by some of Australia's leading composers, and with the development of programs such as Singing at the House, Festival Chorus and the annual ChorusOz, he is an unwavering champion of Australian choral music. In 2001 he was awarded an Australian Centenary Medal.

# Sydney Philharmonia Choirs

Artistic & Music Director Brett Weymark

**Brett Weymark** *Artistic & Music Director*

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Nick Whiley  
David Wood  
Ben Yi  
Stephen Young  
Jason Zhu He

# SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



## DAVID ROBERTSON

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Professor The Hon. Dame Marie Bashir AD CVO

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart

Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2018 is David Robertson's fifth season as Chief Conductor and Artistic Director.

# THE ORCHESTRA



**David Robertson**  
THE LOWY CHAIR OF  
CHIEF CONDUCTOR  
AND ARTISTIC DIRECTOR



**Brett Dean**  
ARTIST IN RESIDENCE  
SUPPORTED BY  
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JOHANNA FEATHERSTONE



**Andrew Haveron**  
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SUPPORTED BY VICKI OLSSON

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**Sun Yi**  
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ASSISTANT CONCERTMASTER

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Sophie Cole

Georges Lentz

Nicola Lewis

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

Tobias Aan†

Sercan Danis°

Emily Qin°

Cristina Vaszilcsin°

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Daniel Henderson°

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David Johnson\*

Simon Sweeney\*

Tyler Wilkinson\*

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**Steve Rossé**

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A/ PRINCIPAL

## PERCUSSION

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Timothy Constable

## HARP

**Louise Johnson**

PRINCIPAL

° = CONTRACT MUSICIAN

\* = GUEST MUSICIAN

† = SSO FELLOW

Grey = PERMANENT MEMBER OF  
THE SYDNEY SYMPHONY ORCHESTRA  
NOT APPEARING IN THIS CONCERT

Perry Hoogendijk (tuba) is  
on exchange from the Royal  
Concertgebouw Orchestra

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Anonymous [1]

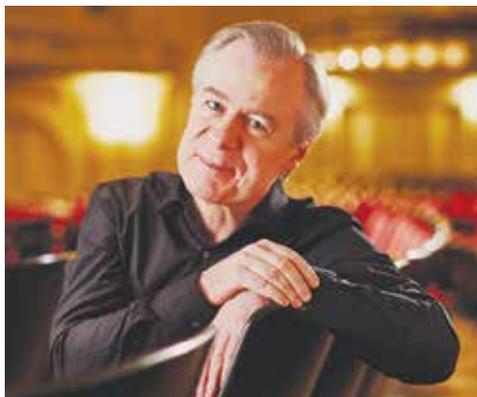


PHOTO: JAYFRAM

*David Robertson*

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PHOTO: KEITH SAUNDERS

*Associate Principal Trombone Scott Kinmont with  
Chair Patron Audrey Blunden*

FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM  
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# SSO PATRONS

## Learning & Engagement

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The Fellowship program receives generous support from the Estate of the late Helen MacDonnell Morgan

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Anonymous (1)

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#### SSO Commissions

Each year – both alone and in collaboration with other orchestras worldwide – the SSO commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

#### *Forthcoming premieres...*

JULIAN ANDERSON *The Imaginary Museum – Piano Concerto*  
with soloist Steven Osborne  
2, 3, 4 August (Australian premiere)

BRETT DEAN *Cello Concerto*  
with soloist Alban Gerhardt  
22, 24, 25 August (Premiere)



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Ray Wilson OAM  
Anonymous (41)



*Stuart Challender, SSO Chief Conductor  
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The Sydney Symphony Orchestra gratefully acknowledges the music lovers who donate to the orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs.

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